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DESCRIPTION  
OF A VERY BEAUTIFUL  
BOOK OF HOURS  
ILLUMINATED

PROBABLY BY

HANS MEMLING AND GÉRARD DAVID

NOW IN THE POSSESSION OF

~~GEORGE C. THOMAS~~

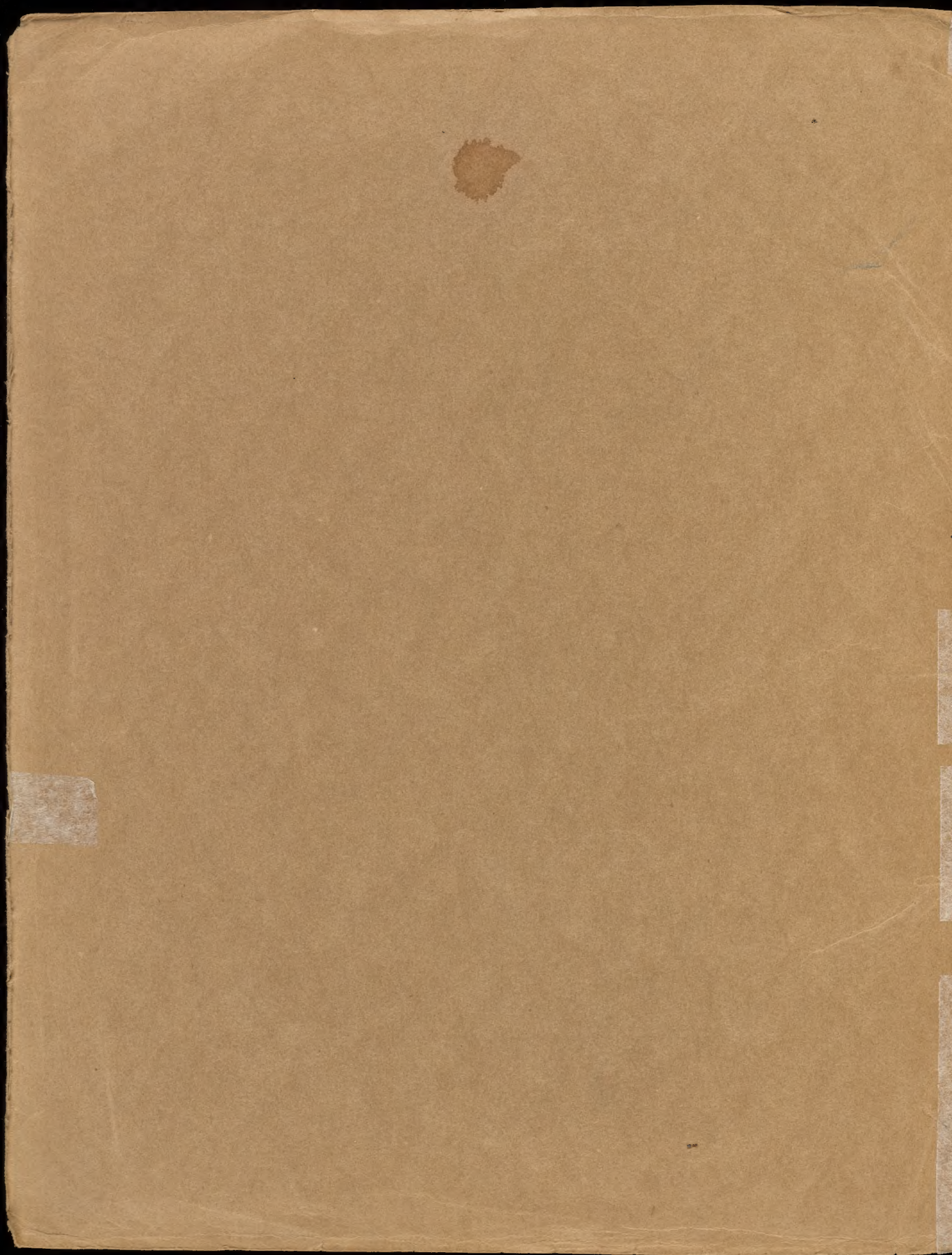
*The Pierpont Morgan Library*

*With Reproductions in photogravure of 11 representative Miniatures*

*New York.*









DESCRIPTION

OF A

BOOK OF HOURS

in

The Pierpont Morgan Library  
New York City

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(note  
1910)

MS. no. 399

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PHILADELPHIA  
PRINTED FOR PRIVATE CIRCULATION  
1908



FOLIO  
ND  
3363  
T45  
D44  
c.2



MORAE BEATAE VIRGINIS MARIAE  
SECUNDUM USUM ROMANUM, CUM  
CALENDARIO.

Sm. 4to., A SUPERB ILLUMINATED MS. ON VELLUM, 487 leaves, beautifully written in Gothic characters; decorated in a style of marvellous loveliness and splendour with 79 EXQUISITELY PAINTED AND ILLUMINATED FULL-PAGE MINIATURES, probably by HANS MEMLING and GÉRARD DAVID, representing charming VIEWS, FIGURES OF SAINTS, SCENES FROM BIBLICAL HISTORY, etc., each accompanied by a border in which are depicted LANDSCAPES or JEWELS, FLOWERS, FRUITS, BIRDS, and INSECTS, painted with the most minute realism on grounds of pale gold and various colours; a similar border accompanying a beautiful initial opposite every page with a miniature; 8 smaller MINIATURES with borders; and 7 magnificent MINIATURES painted in the best style of *camaieu d'or*, with borders; green velvet binding, with wrought silver clasps, enclosed in an eighteenth-century red morocco pull-off case, richly gilded  
About 1490

THE decoration of this splendid volume is of the very finest Flemish style, suggesting the workmanship of the greatest masters of the Bruges School; and the book with which it can most fittingly be compared is the celebrated Grimani Breviary. The miniatures reveal the same exquisite finish and delicacy of workmanship, and depth and harmony of colouring, and the borders the same extraordinary fertility of conception and variety; and I am strongly of opinion that Hans Memling and Gérard David were the chief miniaturists engaged in the production of the book. Another point tending to support this view is that a comparison with the pictures in the Breviary shows a striking resemblance between several, they being in a few instances almost identical. Every picture is a masterly work of art—a perfect gem of its kind—exhibiting in the exquisite carefulness of design and subdued harmony of colouring, a skill and refinement of taste with which few, even the finest, illuminated manuscripts can compare.

In the sixteenth century it was in the possession of a nobleman who has had his escutcheon—*gules* 6 rib-bones, three and three barwise, *argent*—painted on a vellum leaf at the beginning of the book.

da Costa  
of  
Portugal

## CONTENTS OF THE MS.

WITH

### BRIEF DESCRIPTIONS OF THE MINIATURES

- I. THE KALENDAR. *Each page of the Kalendar itself is enclosed within a gold architectural border with saints in niches, and having in the lower part of the page a landscape view and the sign of the Zodiac peculiar to the month. Facing each of these pages is an exquisite full-page miniature, illustrating the characteristic occupation of the month. Each is a veritable little chef d'œuvre, painted with a skill, attention to detail, and fidelity to nature well-nigh inconceivable. Gold is used but sparingly, and when it is, with the greatest effect.*
1. *January.* A delightful Dutch interior. In a lofty apartment, the walls lined with oak-panelling, a man having the appearance of a burgher-master is seated warming himself before a large open fire-place. He is talking to a woman who is placing a shoulder of mutton upon the round table, on which are plates, etc., and a candle which gives light to the room, though a brass chandelier hangs from the rafters. A man, in red with a green hat, is placing a bowl on the table. At the fire a child in violet with a blue cap. In the foreground a cat. Over the fire-place a bird in a cage. The window is closed with shutters, and through the open door a glimpse is caught of a kitchen.
2. *February.* In the foreground two husbandmen in blue, red, and green, are planting young trees, while another is making holes with a pick. Immediately behind them a wooden watch-tower with two figures. The scene is by the coast, which is very rocky, with buildings on the summits. In the background a man is ploughing with two horses; on the sea a ship and a boat with two figures.
3. *March.* On the approach of Spring, the lord of the manor, accompanied by his steward, is going over his estate, seeing what alterations require to be done. He is in red trimmed with fur (the steward in blue) and is instructing one of two labourers, who are digging. Behind, on the right, is the mansion surrounded by a moat; on the bridge across, a man and woman conversing. A man on a ladder is pruning fruit-trees, which are trained over an arch across a path skirting the moat. In the distance a man ploughing, and shepherds with their sheep.
4. *April.* A farm-yard scene. In the foreground a woman milking a cow, and two men, one of whom is carrying a lamb, the other handing out sheep from an out-house, a boy opening the gate to let the sheep pass through. Behind in the farm-house a woman is churning milk, and another is driving out a cow.



5. *May*. A festive scene. In the foreground a broad moat with a boat containing four figures, one a woman, all richly clad. The man in the stern is propelling the boat, while the two others, who are much younger, are playing, the one a mandoline the other a flute instrument. A wine-flagon hangs from the boat, half in the water, and from the grassy bank a crane looks on enquiringly. On the right of the picture is the castle, swans gliding before it, and advancing from a fine avenue of trees are four men on horseback, apparently on a hawking expedition.
6. *June*. In the foreground two men are seated on the grass engaged, in shearing sheep. To their left is a bowed old man, his left arm in a sling, his right leaning on a stick, watching the operation. Several sheep behind them. A road leads up to a large house, behind which is a well-wooded hill on which are seen a stag and a hare. A pond, and two figures on a seat beneath trees, diversify the landscape.
7. *July*. A haymaking scene. Two men with scythes are cutting the grass, while another is pitchforking the hay up to a companion who is arranging it on an already heavily loaded two-horse waggon. A woman with a basket on her head and carrying a jug has just emerged from the field beyond, where another woman is heaping the hay. Behind, on the left, a windmill with a man carrying sacks of flour, and another taking it away in a cart along a winding road on which people are seen walking, to a village in the distance.
8. *August*. A harvesting scene. In the foreground two reapers, equipped with sickle and hook, are cutting the golden wheat mingled with poppies and other wild flowers; on the left, a woman is binding the sheaves. In the road, beyond a hedge with a tree, a fully loaded two-horse waggon with two carters, one mounted ready to start. In the background, fields with a farmhouse peeping through trees and a church on the slope of a hill.
9. *September*. While one farm-labourer is working a plough drawn by two horses, brown and white, another is sowing seed from a supply he is carrying in his apron, taken from a sack behind him. Crows are picking up the seed. To the left, beyond the field, which is enclosed by hurdles, a swineherd is providing acorns for his pigs by throwing a stick among the branches of the oaks. Behind the copse a house, and a view of the country beyond, with people and a church in the distance.
10. *October*. The scene a village street, with a church having a clock, a shop, etc. In the foreground, a prosperous looking man, having the appearance of a merchant or well-to-do farmer, is buying a bull which is tied by a rope round its horns to a ring in the wall. He is paying the owner with money taken from a bag suspended round his waist. Two other men stand by, one keeping the bull quiet. Behind this group a man up a ladder is training the branches of a tree, espalier fashion; a woman idly watching him. In the centre of the street a man walking along, a large basket on his back.

11. *November*. A farm-yard scene, with outhouses, etc. Several peasants, including women, seem to be engaged in the dressing and preparation of flax.
  12. *December*. A beautiful snow scene. In the foreground a man is sticking a pig, kneeling on it to prevent it struggling, while a woman is holding a frying-pan to catch the blood which is gushing out. On the left an inn, with a signboard bearing a star. Before it are a bench and a cask, and from the lower windows on the ground floor some men are looking on at the pig-sticking operation. A bridge spans a stream on the right. Behind is a farm with outhouses, an avenue of trees by the side, issuing from which is a timber-waggon. Behind, snow-clad fields with trees, on the slope of a hill.
- II. OFFICIUM PASSIONIS. 8 *Miniatures*, 1 full-page, the others smaller, executed entirely in the finest style of CAMAÏEU D'OR.
1. *Matins*. The Betrayal. One of the soldiers carries a brazier. Deep blue sky. Border of cut flowers, birds, and butterfly, on a green ground. On the opposite page an initial with a border of cut flowers on a gold ground.
  2. *Lauds*. Christ accused. *Camaïeu d'or* border of architectural character, with arabesques.
  3. *Prime*. Christ brought before Caiaphas. Border of gold arabesques, with flowers in their natural colours, on a black ground.
  4. *Tierce*. Christ tried by Pilate. Border of gold arabesques terminating in flowers and strawberries, in compartments, gold, blue, pink, green, and carmine grounds.
  5. *Sext*. Christ nailed to the cross. Border of gold renaissance ornaments, with pearls, etc., on a carmine ground.
  6. *Nones*. Crucifixion. Border of insects, cut flowers, and strawberries, on a dull gold ground.
  7. *Vespers*. Descent from the Cross. Border of gold arabesques, with natural flowers, on a pink ground.
  8. *Compline*. The Burial. Border with inscription in gold rustic letters on a heliotrope ground: "Ave Maria gracia plena . . ."
- III. OFFICIUM DE QUINQUE VULNERIBUS.
1. *Celebration of the office*. Cathedral interior with three priests very richly apparelled, the deacon singing the Gospel from the missal on a lectern, the celebrant standing at the altar, and the sub-deacon with a censer in which an acolyte is placing incense. Behind, lay people and a nun. At the top of the picture the symbol of the five wounds, set amid golden rays. In the border an angel in light blue holding a large candle decorated with flowers; and two men kneeling in prayer, one with a book, the other with a chaplet of beads. A very beautiful picture. On the opposite page a gold arabesque initial on a blue ground, with a border of cut flowers, etc., on a dull gold ground.
  2. *Christ as the Man of Sorrows*. He is crowned with thorns and holding his right hand to his wounded side. Background of gold with rays, pink and deep blue. With a border to the page, of cut flowers and a caterpillar, on a dull gold ground.



## IV. HISTORY OF THE PASSION ACCORDING TO THE EVANGELISTS.

1. *S. Matthew.* The Scourging of Christ. He is tied to a column and four men with birches and whips are scourging him. Pilate and soldiers behind. In the border two rosaries and a string of pearls, very realistically painted on a pale blue ground.
2. *S. Mark.* Two men are pressing the crown of thorns over Christ's head with sticks, another mocking him and offering him a bulrush. Behind, Pilate and some men. View of buildings through the window. Border of ornamented gold plaques on a blue ground.
3. *S. Luke.* Christ, after being scourged and crowned with thorns, is brought out before the people and soldiers, who mock him. He is at the top of some steps outside a building. Border of arabesques in *camaïeu-gris*, with natural flowers and a monkey; a naked woman with two infants is seated on a lion in the outer bottom corner; on a dull gold ground.
4. *S. John.* Christ bearing the Cross, Simon of Cyrene helping him. He is receiving the handkerchief from S. Veronica. Soldiers on horse and foot. Behind, a view of Golgotha. Border of cut flowers, birds, and insects, on a pink ground.

## V. OFFICIUM COMPASSIONIS B. V. M.

1. *Mater Dolorosa.* An exquisitely beautiful picture. A gold Gothic architectural screen forming 8 frames, each containing a miniature. In the centre frame the Virgin, represented as the *Mater Dolorosa*. She is seated, attired as a nun, in blue edged with gold, her hands clasped; gold halo and rays; behind her four swords. The expression of deep sorrow on her face is depicted in a most masterly manner. The seven pictures around are all most skilfully painted in *camaïeu-gris*; they represent incidents in the life of Christ: the Flight into Egypt; the Presentation; Christ among the Doctors; Bearing of the Cross; the Resurrection; Grief of the Virgin over His body; the Burial. On the opposite page a large initial with a border of gold arabesques with natural flowers and a green parrot, on a light brown ground.

## VI. THE XV OES OF S. BRIDGET.

1. A large rustic initial O on a carmine ground, with a gold border representing an interior with (in their natural colours) a peacock and flowers in tumblers.

## VII. SEQUENCES OF THE GOSPELS.

1. *S. John.* He is writing his Gospel in the Island of Patmos, the eagle before him. Patmos is represented as a grass-covered islet with trees and flowers. Ships on the sea, and a view of the mainland beyond. In the border two men in a boat carrying a large green stone pillar. They have just put off from a rocky coast. On the opposite page a gold rustic initial I on a carmine ground, with a landscape border with a man on a donkey carrying a dead deer, a peasant woman etc.; in the distance a view of a town.

2. *S. Luke*. In an apartment with tiled floor he is writing his Gospel in a book; he is seated upon an ox. Before him a stool with a book, knife, and water-bottle; behind, a bed with green hangings, etc. Through the open door in another room an artist is painting the Virgin and Child, standing before him. On the opposite page a gold rustic initial I on a deep blue ground, with a border of cut flowers and insects on a dull gold ground.
3. *S. Matthew*. In a scriptorium the Apostle is writing his Gospel; he is writing seated at a sloping desk having books on shelves beneath. Books, etc., are also on a shelf, and a cupboard with a green curtain on the wall. Behind the Apostle a kneeling angel in white apparel. Beautiful gold architectural border with saints in niches, and gold inscription "gloria tibi Do." on a green ground. On the opposite page a gold rustic initial J on a carmine ground, with a border of gold vine-branches with green leaves and clusters of grapes, on a black ground.
4. *S. Mark*. A beautiful interior. He is writing at a sloping desk placed on a table covered with a red cloth. On the table, besides, a water-bottle, scissors, a knife, and quill pens; at the side, books. On the wall, above a candle in a recess, a bird in a green cage. On the ledge of the window, which has shutters, a plate, jug, etc. Beneath the window a carved settee with a red cushion, and at its side a press with books and an *eikon* with two candles. Behind the Apostle the lion, with wings, red and green. In the border an exquisite view: a river with a castle and bridge, with bluish mountains in the distance; in the foreground, a boat with an awning. In it are three persons: a man at the stern drinking, another playing a flute, and a woman playing a mandoline; in the prow a wine-flagon and a leafy branch. On the opposite page an initial, with a border of gold arabesques and flowers in their natural colours, on a carmine ground.

#### VIII. PRAYERS TO THE APOSTLES.

1. *S. John* in gold dalmatic and heliotrope chasuble. He has brown hair and blue eyes, and is standing with a gold chalice in his left hand, looking towards Heaven. The facial expression is marvellously well depicted. Behind, a landscape with trees, moss-covered rocks from which water flows, etc. Border of ornamented gold cartouches on a carmine ground. On the opposite page, initials with flowers on a gold ground, with border of blackberries, strawberries, etc., with foliage, on a green ground.
2. *S. Mark* in blue and red heightened with gold. He has iron-grey hair and beard, and is standing, an open book in his hand. The lion is lying behind him. Landscape background with view of a river with a ship; on the opposite bank a town. Border of cut flowers and fruit: pansies, cornflower, sweet pea, strawberry, etc., on a dull gold ground. On the opposite page a gold initial on a blue ground, and a similar border with insects.
3. *S. Matthew* in red and mauve heightened with gold. He has brown hair and beard, and stands grasping a pike with his right hand. An angel in pink behind on his



right. Landscape background. Border of cut flowers and insects on a dark green ground. On the opposite page an initial with a border of irises, butterflies, and a dragon-fly, on a gold ground.

4. *S. Luke*, a patriarchal old man, with a benign expression, in deep blue and crimson heightened with gold. He is standing, holding a closed book in his right hand; behind him the ox. Landscape background. Border of gold lozenges ornamented with white tracery, on a light brown ground. On the opposite page an initial with a border of fruit and flowers with white and green arabesques, on a gold ground.

#### IX. HOURS OF THE BLESSED VIRGIN MARY.

1. *Matins. The Annunciation.* Angel in white edged with gold, with a cape, green on the under side, patterned gold on the upper, held by a brooch, a gold crown on his head; his right hand uplifted, a sceptre in his left. Virgin in blue, edged with gold, kneeling beneath a beautiful white Gothic canopy, before a red altar, holding open a book with her right hand; a row of pearls on her head, and a rayed white dove over her. Border of cut flowers and butterflies on a dotted bronze ground. On the opposite page a gold rustic initial on a pink ground, with a border of cut flowers on a gold ground.
2. *Lauds. The Visitation.* Virgin in blue, edged with gold; her head rayed. Elizabeth in red and mauve heightened with gold. They are shaking hands. Landscape background with rocks and trees; a footbridge spanning a stream, and leading up to a building. Another view in border, with rocks, trees, a stream crossed by a footbridge, with figures of two men and a dog; at the back the gateway of a town. On the opposite page an initial with a border of cut flowers, butterflies, and a bee, on a gold ground.
3. *Prime. The Nativity.* The Virgin and S. Joseph worshipping in the stable, which has the appearance of being a disused part of a church, the new-born Christ, who lies rayed. The Virgin in blue edged with gold, a veil on her head; Joseph in pink and mauve heightened with gold, with a blue hood thrown back. Two angels kneeling in the foreground. An ox and an ass in the stall. Spiders in webs over the windows. On the opposite page a large initial with a border of cut flowers in jugs and a glass, on a gold ground.
4. *Tierce. The Annunciation to the Shepherds.* They are in a field with a barred gate, two of them awoke by the appearance of the angel (pink, within an aureole) in the sky, the others still sleeping. Some of the sheep are lying asleep, others huddled together, and others nibbling the grass by the road which leads through the gate to a town, behind which are mountains, blue and grey. In the border a wooded landscape, with rocks, etc., and a stag and a rabbit; across a stream is seen the entrance to a town, with trees and mountains behind. On the opposite page an initial with a border of cut flowers and butterflies, on a gold ground.
5. *Sext. The Adoration of the Magi.* Two of them, one partially bald, both very richly attired in robes trimmed with ermine, etc., with gold chains, are kneeling

in adoration before Christ who is supported in the Virgin's lap. The scene takes place outside the stable, under a shed, through a hole in which the star shines. Waiting on the Magi, a gold box in his left hand, is a richly dressed negro; behind him three men. In the background a bird's-eye view of the open country. Exquisitely beautiful border of gold lattice work set with small pearls, having in two of the interstices representations of S. Veronica with the veil, and the Paschal Lamb, in the others larger pearls and various jewels, on a light blue ground. On the opposite page a large initial with a border of cut flowers, a butterfly, and a bee, on a white ground.

6. *Nones. Circumcision.* Three men (Joseph, the priest, and an assistant holding a candle) and three women (the Virgin and two others). Within a charming border: a view of a wood on the right, with a squirrel, a rabbit, and a hare; on the left a peasant woman with a basket and a jug; in the background houses, beyond a footbridge crossing a stream, and a stile.
7. *Vespers. Flight into Egypt.* Joseph is leading the ass on which the Virgin and Child are mounted. Behind them a rock with trees, and beyond, Herod's men searching in houses, etc., for the infants, a broken column with a child falling from the top, etc. Landscape border, in the foreground a man sitting in a plantation, playing a flute; a dog lying before him. In the background a farmhouse, with mountains beyond. On the opposite page a large initial, with a border of gold arabesques and natural flowers, on a pale blue ground.
8. *Compline. Coronation of the Virgin.* An exquisitely beautiful picture. The Virgin in blue, her robe upheld by an angel, kneels with clasped hands before the Father and Son, who are seated on a gold throne, lined with green arras. They are in pale blue and red, heightened with gold, crowned, and holding sceptres. Above them the Holy Ghost as a dove, rayed. Below, angels in clouds. Landscape border: two shepherds minding their sheep beneath trees; a monastery, before it a lake with swans; fields and mountains in the background. On the opposite page a large initial, with a border of pearls, jewelled flowers, and IHS, on a carmine ground.

#### X. HOURS OF THE CROSS.

1. *The Crucifixion.* On the right of the crucified Christ, whose head is rayed, the Virgin and S. John (clean-shaven, in red). On the left are standing two soldiers, one bearded, in green and red trimmed with fur, leaning on a battle-axe; the other, who is looking up to Christ, in gold and blue, with a green turban. Gold frame. On the opposite page a large initial, with a border of insects, a hawk, and flowers, on a gold ground.

#### XI. HOURS OF THE HOLY GHOST.

1. *Descent of the Holy Ghost.* Within a chapel with an altar and a crucifix. Before the Virgin an open book on a cushioned stool. The Holy Ghost, as a dove, rayed. Costumes heightened with gold. Beautiful Gothic architectural gold border,



with a figure of a king in a niche, on a carmine ground. On the opposite page a large initial with border of gold arabesques and inscription in gold rustic letters, "Ave Maria gratia plena," on a deep blue ground.

XII. PRAYER TO S. VERONICA.

- I. *Christ as the "Salvator Mundi."* An exquisitely beautiful picture. He has dark brown hair in ringlets, brown eyes, and a short forked beard; the head is rayed. His pink mantle held at the neck by a brooch of pearls and gems. The right hand raised in blessing, the left holding the crystal globe and cross, which is gold-mounted and jewelled. Dark blue background. Border of pale blue angels in clouds, most skilfully lighted with gold. On the opposite page a large initial, with a landscape border; rabbits on moss-covered rocky ground, and across a stream a squirrel climbing a tree.

XIII. AN INDULGENCE OF POPE INNOCENT [VIII].

- I. Christ within a glory, naked except for a loin-cloth, shows his wounds. Below, on each side of him, the Virgin and S. John, the expression on their faces most skilfully delineated. The background pink; angels, painted in gold, issuing from clouds at the sides. In the border, in a chapel, a man of rank in red, with a blue mantle trimmed with fur, is praying beneath a green canopy ornamented with gold tassels. Before him, on a gold-tasseled cushion, lies an open Prayer Book. The figure is possibly intended to be a portrait. On the tiled floor lies stretched a white greyhound with a blue collar. On the opposite page a border of gold rustic lattice work, having in the interstices flowers set with gems and pearls, on a pale black ground.

XIV. AN INDULGENCE OF POPE SIXTUS IV.

- I. Half-page Miniatures of the Virgin and Child on a crescent, within a glory. Blue clouds at the corners. Border of roses, sweet peas, pansies, a caterpillar, etc., on a dull gold ground.

XV. THE SEVEN PENITENTIAL PSALMS, AND THE LITANY.

- I. *David and Goliath.* The giant is in gold chased armour over chain mail, red trunk hose, and buskins; a mace held in both hands, a shield at his back. David has only a sling, and grasps a staff with his left hand. Behind them, a cave with trees. In the background, tents and a town. In the border, David is seen cutting off the dead Goliath's head. On the opposite page a large initial with a border of flowers, butterflies, and caterpillars, on a gold ground.

XVI. OFFICE OF THE DEAD.

- I. *The Raising of Lazarus.* Christ, rayed, is extending his hand to help Lazarus out of the tomb. He is nimbed, as are Martha and Mary, who kneel on the right. Behind Christ the Apostles, and at the head of the tomb two Pharisees. The scene is a churchyard, the church and a large house in the background. Gold Gothic architectural border, with skull and bones in niches. On the opposite

page a large initial, with a border of flowers, insects, a hawk, and a skull, on a gold ground.

XVII. SUFFRAGES TO VARIOUS SAINTS. *Though the Miniatures throughout the volume are of the very highest class, those in this section (and the Kalendar) must be singled out for especial mention. Nothing of the kind more exquisitely beautiful can be imagined. The perfect grace and beauty of design, softness and harmony of colouring, and masterly delineation of features, especially of the female saints, are such as to excite the utmost admiration of the artist's superb skill.*

1. *S. Michael the Archangel.* He is gracefully hovering in space, his sword uplifted, fighting dragons of various colours beneath him. He is attired in a long flowing heliotrope robe with a gold breastplate and crown, and a cape, pink on the upper, green on the under side; in his left hand a gold shield and cross. Wings of various colours: green, pink, yellow, and light blue. Border of cut flowers, butterflies, and a bird, on a carmine ground. On the opposite page a large initial with border of cut flowers, fruits, insects, and a peacock and a hawk.
2. *S. John the Baptist.* Before the entrance to the palace the executioner is handing to Herodias' daughter the head of the Baptist, whose body is lying on the grass before them. Trellis-work and trees in the background. Borders of cut flowers and insects. A large initial, with a similar border, with hawks, on the opposite page.
3. *S. Peter and S. Paul.* They are standing within a church interior, the former in heliotrope and green, edged with gold, the golden keys in his right hand; the latter in gold and deep blue, his right hand on a sword, an open book supported by his left. Border of pearls and jewels set with gems and pearls, on a carmine ground. On the opposite page a large initial, with a border of cut flowers, insects, and birds, on a gold ground.
4. *S. Andrew.* In light blue and red heightened with gold, holding his cross before him. Landscape background, a man walking along a path by a river. On the opposite bank a house among trees; mountains behind. Border of cut flowers on a gold ground. On the opposite page a large initial, with border having the inscription in gold rustic letters: "Ave Maria gratia plena . . .," on a light brown ground.
5. *S. James the Apostle.* As a dark, bearded pilgrim in red and heliotrope heightened with gold, with a wallet. A staff in his left hand; on the top of it a book, held by his right hand. Black hat with shells, etc., on it. Beautiful landscape background, a stream with a house amid trees and blue mountains behind. On the right a steep rocky path, fringed with trees. A man is walking along it. Border of jewels set with gems and pearls within compartments formed of gold branches with green grounds, on a carmine ground. On the opposite page a large initial, with a border of gold shells in pink and green compartments.
6. *S. Thomas.* In red and light blue, heightened with gold. He is holding a spear in his right hand. Landscape background: shepherds on rocky ground tending



their flocks, a river with a boat, a house amid trees, in the distance blue mountains. Border of cut flowers and insects, on a gold ground. On the opposite page a large initial, with a similar border.

7. *All the Apostles.* They are standing in a group, in differently coloured garments, each with his emblem. Landscape background. Border with inscription: "Dum steteritis ante reges," in gold rustic letters on a carmine ground. On the opposite page a large initial, with a border of cut pinks, butterflies, and caterpillars, on a gold ground.
8. *S. Stephen.* As a deacon, with white and ornamental gold vestments, trimmed with pearls. He is kneeling, his hands raised in prayer, two men in red and blue and gold and black stoning him; a basket containing stones behind them. One stone has struck his shaven head. In the sky the Almighty, a ray of light falling on the martyr. Saul behind, with Stephen's clothes. On the left a glimpse of Jerusalem; mountains beyond. Border of ornamented cartouches, on a blue ground. On the opposite page a large initial, with a border of flowers, insects, fruits, and birds, on a gold ground.
9. *S. Laurence.* Church interior, with a font. He is represented as a deacon, in alb and pink dalmatic edged with green and ornamented with gold; holding a large gridiron in his right hand, a book which he is reading, in his left. Blue arras, ornamented with gold, behind him. Border of green, with an inscription in blue letters on a gold scroll wound round a column. On the opposite page a large initial, with a border of roses, butterflies, and birds, on a gold ground.
10. *S. Sebastian.* He is tied to a tree, naked from the waist upward. Four men with bows and arrows shooting at him. On the left a crowd of soldiers before the entrance to the town. Trees behind. Striking border of black ornament on a gold ground. On the opposite page a large initial, with a border of cut flowers, insects, and birds, on a gold ground.
11. *S. Christopher.* Represented as a giant, in gold and white, wading through the river, with the infant Christ, rayed and with a crystal globe in his left hand, on his left shoulder. A staff (trunk of a small tree) in his right hand. A hermit with a lantern on the farther bank. Deep blue sky studded with gold stars. Border of ornamented gold plaques, on a pale green ground. On the opposite page a large initial, with a border of roses, strawberries, snails, and caterpillars, on a gold ground.
12. *S. George.* In gold armour, on his breast a red cross on a white ground. He is mounted on a white horse, with gold-mounted crimson trappings. He is thrusting his spear in the mouth of a blue dragon. Behind him the lady, with a lamb. She kneels before a castle, which protects the city of Beirut, seen on the left. Border of green and pink arabesques, with natural flowers and fruits, a fly, etc., with cameos of Christ on the Cross and as the "Salvator Mundi." On the opposite page a large initial, with a border of cut flowers, strawberries, insects, and birds, on a gold ground.

13. *All the Martyrs.* In the foreground an executioner in slashed red, blue, and gold attire, is cutting off the head of an almost naked martyr. The bodies of two others, clothed, their heads severed, are lying close by. On the right, a king, on a white horse with crimson trappings, in gold mantle with white cape, a crown over his red hat, is watching the scene with his courtiers. Behind, on the right, crucified martyrs, with soldiers; in the centre, the martyrs are being scourged; and on the left others are being forced to jump from a rock on to pointed stakes below. Plain gold border. On the opposite page a border with the inscription: "Ave Maria gratia plena . . .," in gold rustic letters.
14. *S. Jerome.* He is kneeling before a crucifix placed on a broken stone column, beating his breast with a stone. His red robe on a bough; behind him the lion. In the background a lovely landscape, in which the saint is again introduced, as a cardinal with the lion. Border of cut flowers and insects, on a gold ground. On the opposite page a large initial, with a border of ornamented gold cartouches, on a light brown ground.
15. *S. Augustine.* As a bishop in gorgeous gold episcopal robes, lined with blue, and mitre, both ornamented with pearls. His pastoral staff in his right hand, a crimson heart in his left. Behind him the Tiber with ships; a view of Rome beyond. Border of cut flowers and insects, with a grotesque figure with a lantern in one of the corners, on a neutral ground. On the opposite page a large initial, with a border of flowers, insects, and birds, on a gold ground.
16. *S. Bernard.* Church interior with pulpit. Represented as a monk, he kneels before the Cross, supporting the body of Christ, whose head is rayed, as he descends from the Cross. Border of cut flowers and insects on a gold ground. On the opposite page a large initial, with a border of strawberries, flowers, and insects, on a gold ground.
17. *S. Benedict.* The saint, naked except for a loin-cloth, having laid his habit aside, is praying in the midst of a thorny bush before a crucifix. In the background trees and a rock on which is a man (?Romanus with bread). Fixed to a dead tree at the side of the rock is a bell, which the devil below is ringing by means of a rope. Border having the inscription in white rustic letters: "Ora pro nobis Sancte Benedicte."
18. *S. Francis of Assisi.* Attired as a friar, he is kneeling with hands upraised, receiving the stigmata from a flaming six-winged crucified seraph, who, rayed, is in the sky above. One of the saint's companions is prostrate beside him. In the background trees, and on the left a river, on the farther side of which is a road with travellers, skirting a steep rock. Border having an inscription in gold rustic letters: "Ora pro nobis beate Sañ," on a pink ground. On the opposite page a large gold initial on a green ground, with a border of pinks and other flowers, and strawberries, on a gold ground.
19. *S. Anthony of Padua.* In Franciscan habit, with sandals, standing on the banks of the River Mareccia, he is preaching to the fishes, who rise in shoals to hear him.



- He is holding a crucifix in both hands before him. Various kinds of birds around him. In the background he is again represented, kneeling with the ass before the Host, in front of a crowd of people who stand in front of the church which S. Anthony has just left. Border of flowers set with gems and flowers, in compartments formed by gold lopped branches, on a pale blue ground. On the opposite page a large gold initial on a pink ground, with a border of gold arabesques and flowers in their natural colours, and strawberries, on a dark grey ground.
20. *S. Dominic*. He is represented standing in the cloisters of a monastery, an open book in his right hand, a processional crucifix in his left. A gold star on his black robe. At his feet a dog is lying, holding in its mouth a lighted torch. In the background another monk; a glimpse of the chapel through the open cloisters. Beautiful border of gold arabesques with flowers in their natural colours, and a butterfly, on a green ground. On the opposite page a large initial, with a gold Gothic architectural border, with a female saint on the top of a pillar.
21. *S. Bernard of Siena*. He is in monk's habit, standing, holding a rayed IHS in his right hand. Red arras, with decoration and inscriptions in blue, behind him. Landscape background. Border of cut flowers and insects, on a gold ground. On the opposite page a large initial, gold on a blue ground, with a border of gold cartouches, on a pink ground.
22. *S. Ignofrius*. A hermit with long black hair and beard, clad in sackcloth. He is kneeling before a crucifix placed in a recess in the rock; a rosary in his clasped hands. Landscape background with trees; blue mountains in the distance. Border of pinks, some in a pot, and other flowers, snails, and a fly, on a gold ground. On the opposite page a large initial, with a border of sweet peas, a snail, and a butterfly, on a gold ground.
23. *S. Roch*. He is clad in red and green, heightened with gold, with a wallet, and holding a pilgrim's staff. He is showing a plague spot on his thigh to an angel in blue gold-ornamented dalmatic, with multi-coloured wings. Sitting on his left a dog with a loaf in its mouth. Behind, a large stone house. Border of cut flowers and fruits, two hawks, and a peacock, on a gold ground. On the opposite page a large gold initial, with a border having an inscription: "Oro pro nobis beate Roche . . .," in white rustic letters, on a brown ground.
24. *All the Confessors*. An exquisitely beautiful picture. Three of them in front are a pope in gorgeous gold vestments trimmed with pearls, holding a triple cross in his left hand; a hermit with an open book and a bell in his left hand; and a bishop with crosier, his hand raised in the act of benediction. Behind them another hermit, a cardinal, another bishop, and two monks, one of the Dominican order, etc. Gold background; plain gold border, with inscription in gold letters on a pink ground: "Devs qvi om̃: sanctorvm cōfessorvm." On the opposite page a large gold initial on a carmine ground, with a border of roses and other flowers, and insects, on a gold ground.

25. *The Three Kings, or Magi*: Jasper, Melchior, and Balthazar. All are nimbed. The first is in green with a red robe ornamented with gold, a fur cape with a gold chain over it, and a red hat trimmed with fur. The second, a negro, in green and pale blue ornamented with gold, and a blue and white turban. The third in dark blue and green, a gold mantle, and a crimson hat trimmed with fur. All have crowns, and each carries in his right hand a gold ornament or box. In the background are horse and foot soldiers. Gold border having the inscription in white rustic letters: "Ora pro nobis rex Jasp." On the opposite page a large initial, with a border of cut flowers, fruit, and insects, on a pale gold ground.
26. *S. Ann.* She is seated in a crimson pavilion, an open book on her lap, the leaves of which the Infant Christ, held in the Virgin's arms, is turning over. In the foreground another book, on a pink cushion. The Virgin is in blue, S. Ann in gold bodice, pale blue dress, and deep blue and white hood. In the background a house, a high hedge before it; and a peacock on some lattice work, a man walking close by. Border of cut flowers and insects, on a gold ground; a similar border, with a large initial, on the opposite page.
27. *S. Katharine.* She is attired in a golden robe trimmed with pearls, with blue sleeves, and is standing on the prostrate form of a bearded king. The point of the sword she grasps with her right hand is on his head. He is crowned, and has a sceptre in his right hand. Behind the saint, who is crowned, red arras, and in the background a wall with trees behind. Border of cut flowers and an owl, on a black ground. On the opposite page a large initial with a border of cut flowers and insects, on a gold ground.
28. *S. Mary Magdalen.* She has a golden dress with a pink mantle, and is standing before a cavern, holding a blue box of ointment in her right hand. Behind, a charming landscape, with a fortress towering above a winding river, etc. Border of arabesques in grisaille, with iris flowers, a green parrot, etc., on a speckled gold ground. On the opposite page a large initial with a border of cut flowers, some in a blue Flemish-ware pot, and a butterfly, on a gold ground.
29. *S. Elizabeth of Hungary.* She is standing on steps beneath a portico, giving clothing and bread from a basket to a ragged man who carries a basket on his left arm. She is in nun's attire, a mauve dress heightened with gold, with a white veil. Above her hovers an angel, pink heightened with gold, carrying three crowns. Border of gold trefoils, etc., on a pink ground. On the opposite page a large initial with a border of irises and other flowers, butterflies, and a dragonfly on a gold ground.
30. *S. Helena.* An exquisitely beautiful picture. She is represented as a fair woman, clothed in a gown of the palest blue, with long flowing sleeves, the edges richly embroidered with gold, a broad gold collar trimmed with pearls, open at the neck, and a deep blue under-bodice. On her head is an empress' gold crown, and she has a gold belt, fastened by a clasp set with rubies. With her right hand she supports a large tau cross. Landscape background, a pond with a thick



plantation of trees. Border of cut flowers, insects, and fruit, on a gold ground. On the opposite page a large initial, with a border of white and green arabesques, with daisies, blackberries, and strawberries, on a gold ground.

31. *S. Appollonia*. She has a gold dress and a mauve mantle; a circle of pearls on her head. She is standing, reading from a book which she holds in her left hand; pincers with a tooth in her right hand. Beautiful landscape background, with a horseman going up a steep path on the right, a man walking along a path which passes through a hole cut through the rock, on the left. Border of daisies, pansies, and other flowers, etc., a half-length dwarf grotesque in a shell in one of the corners, on a gold ground. On the opposite page, a border of sweet peas, a butterfly and a snail, on a gold ground.
32. *S. Lucia*. She has a red dress heightened with gold, and blue-lined. Her under sleeves are green. She is sitting, reading from a book on her lap. Behind her, gold tapestry covered with a striking black design of thistle-like ornaments. Through two pillars, between which are some poppies in a pot, is seen an open space with people; beyond, a house with a high wall. Border of cut flowers and an iris plant in a white pot, with a butterfly, on a gold ground. On the opposite page, a large initial, with a border of cut flowers on a gold ground.
33. *S. Ursula*. She is standing in a field, enclosed by hurdles, with a barred gate. She has a gold dress, figured with black, and a pink mantle; in her right hand three arrows. Her head is crowned. Landscape background: trees and horses on rocky ground, a river with mountains in the distance. Beautiful border of large and small pearls, and gold ornaments set with gems, on a black ground. On the opposite page a large initial, with a similar jewel border, on a green ground.
34. *The Eleven Thousand Virgins*. One of the most beautiful pictures in the book. The Huns on the rocky banks of the Rhine are shooting arrows at the Virgins, who are in three ships, the nearest one without masts, one with sail set, the other having the sails furled. In the nearest vessel are, besides the Virgins, a pope and two other men, all transfixing with arrows. Three Huns in the foreground, one of them armed with a cross-bow, are shooting at this vessel. In the background, the fortifications of Cologne, with a view of the coast and mountains behind. Plain gold frame. On the opposite page a large initial, with a border of arabesques in grisaille, flowers, strawberries, and birds, on a gold ground.

#### XVIII. OFFICE OF THE TRINITY.

1. The Father in pink robes, heightened with gold, within a glory edged with pink and light blue, is supporting the recumbent form of the crucified Son, above whose head is the Holy Spirit, in the form of a dove. Gold Gothic architectural border, with saints in niches, on a deep blue ground. On the opposite page a large initial, with border of cut flowers, birds, and insects, on a gold ground.

## XIX. OFFICE OF THE CONCEPTION OF THE VIRGIN.

- i. S. Anne, the mother of the Virgin, in gold dress, with a blue mantle, red hood, and white veil, is seated on a carved throne, laid with green cloth. In front of the middle of her body a small figure of the Virgin, rayed, a light from the Almighty, who, a globe in His hand, is in the sky above, shining on her. On each side of the throne a bearded man. Border having an inscription in white rustic letters: "Tota pvlcra es amica mea et macvla nō," on a speckled gold ground. On the opposite page a large initial, with a border of cut flowers, strawberries, birds, and insects, on a gold ground.

## XX. FIFTEEN PRAYERS OF THE WOUNDS OF CHRIST

- i. *The Agony in the Garden of Gethsemane.* Christ, in a mauve mantle heightened with gold, is kneeling on a grassy knoll, his hands outstretched in prayer. His head is rayed. In a burst of light in the deep blue sky an angel with a chalice, in gold. In the foreground are three sleeping disciples, S. Peter with a sword. To the right, in the background, Roman soldiers with torches. Gold Gothic architectural border, with a statue of Christ as the "Salvator Mundi" in grisaille, the inscription "Pater Noster" in gold letters on a carmine ground, in the lower portion. On the opposite page a large initial, with a border having the inscription: "Ave Maria gracia plena dominus tecomb," in gold rustic letters on a light green ground.

## XXI. MASS OF THE VIRGIN.

- i. *Elevation of the Host at the Celebration of the Mass.* The celebrant, a missal on his left, is elevating the Host before the high altar, the deacon and sub-deacon kneeling on either side of him, holding up his vestments. One has a burning torch in his left hand, a bell lying beside him on the right; the other is incensing the Host. On the altar are two candles, and above, a figure of the Virgin and Child in a niche. On each side, brass columns with figures of angels. A layman is kneeling on each side of the altar. In the border a falconer in blue and red, with a red cap, a hawk perched on his wrist, is talking to a lady with a steeple head-dress; she is leaning on the sill of a Gothic window. A white dog with a blue collar is sitting behind the man. On the right, parterres enclosed within trellis-work. On the opposite page a large initial, with a border in which is represented a joust. Two knights, the one in gold armour, mounted on a white horse with pink trappings covered with spikes, the other in steel armour, mounted on a brown horse with blue trappings and steel neck and front armour, are tilting with blunted lances. Two ladies, with hennins and veils, are watching the contest from behind a high wall, over which is a crimson cloth on which is hung the victor's green wreath.

## XXII. PRAYERS TO THE VIRGIN.

- i. *Stabat Mater.* A small miniature showing the Virgin and S. John lamenting at the Cross (tau) on which Christ has been crucified. Full-page border of lilies,



roses, and other flowers, some in a blue and white pot, and a butterfly, on a gold ground.

2. *Obsecro te.* A small miniature of the Virgin and Child (rayed) within a glory. Full-page border of pinks, pansies, and other flowers, and strawberries, on a gold ground.
3. *O intemerata.* A small miniature of the Virgin and S. John supporting the crucified body of Christ. Full-page border having gold branches and arabesques, with mulberries and leaves in their natural color, on a crimson ground.

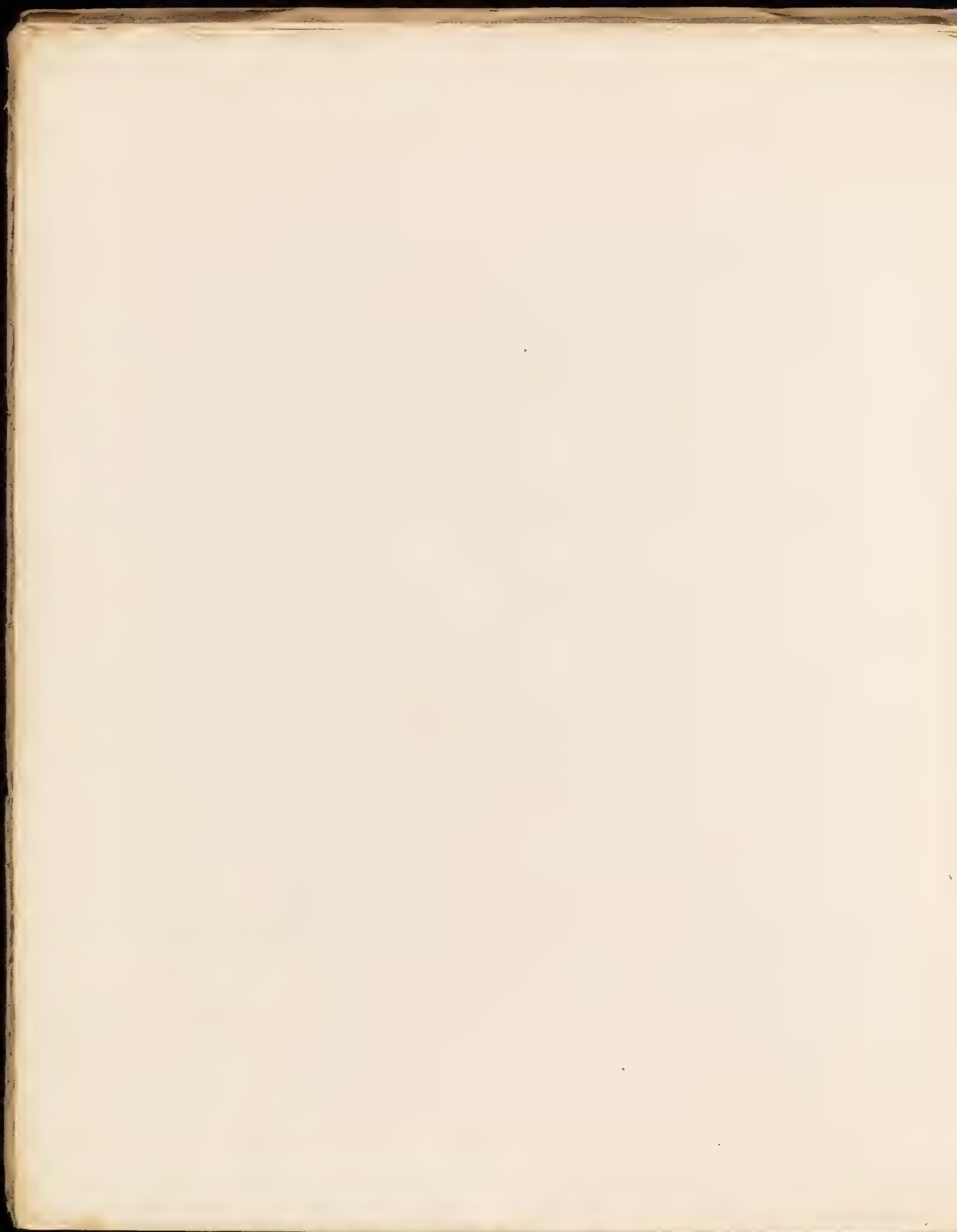
XXIII. ORATIO IN IMAGINE CHRISTI DICENDA.

1. A small miniature of the Almighty in red heightened with gold, with sceptre and tiara, seated within a glory in the clouds; angels around Him. Full-page border of cut flowers, strawberries, butterflies, and a bee, on the plain vellum ground.

XXIV. PRAYER OF S. AUGUSTINE.

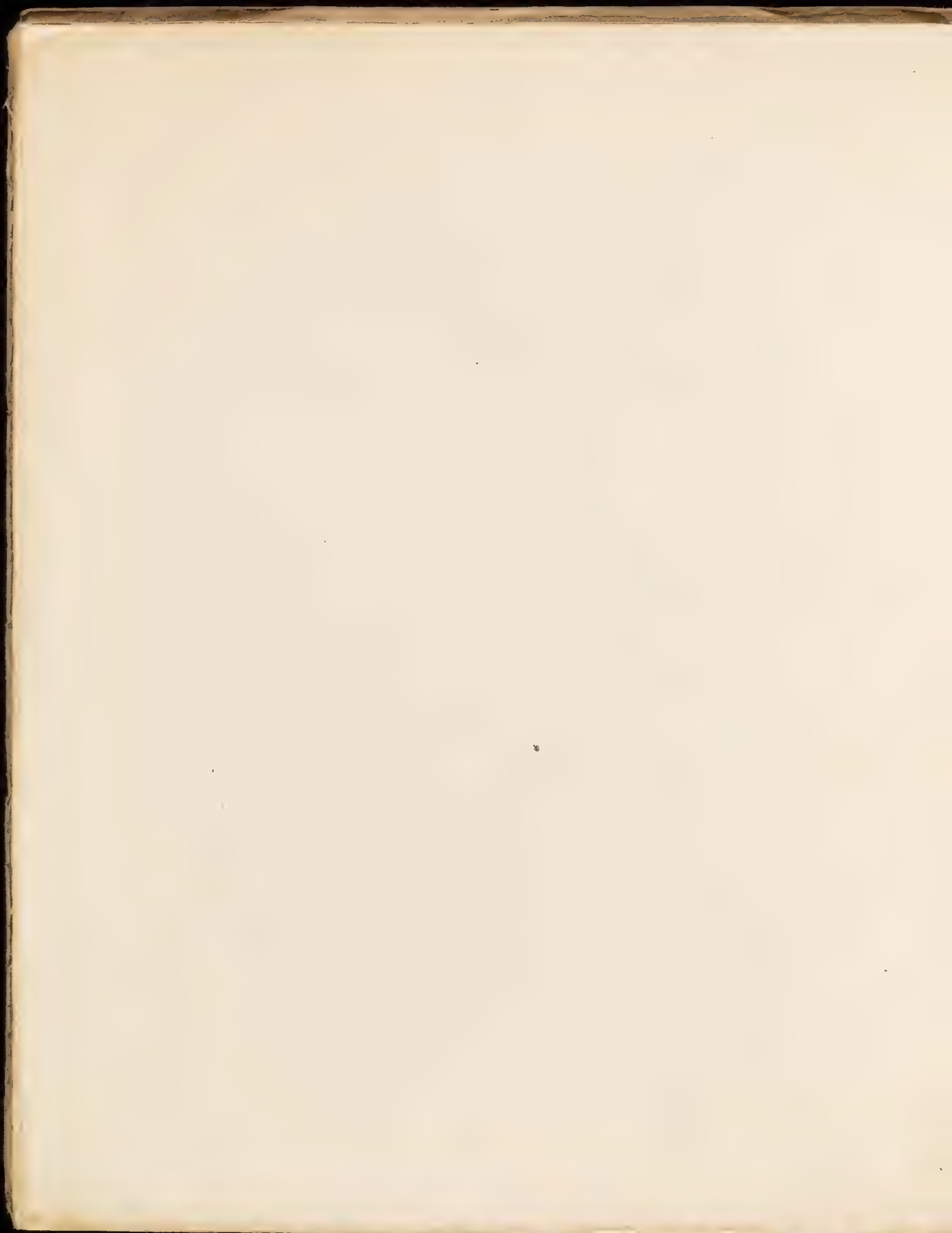
1. A small miniature of the infant Christ, seated on a red cushion, naked, his head rayed. Around him five angels, pointing to his wounds; one bears the cross, and the others the crown of thorns, spear, and nails. Border of flowers in blue and white pots and a tumbler, on a gold ground.















*Slavery of the eleven thousand virgins*

THE ... ..







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